2:Shryock H-4, 5 (no date)1931 AF14 Central China AF14

City-God temple are undoubtedly Buddhist, and Taoist fancy has woven the god into its romances, as in the story of the god's banishment, which I will give shortly. The Horse-Face and Ox-Head servants are Buddhist.

There are two city-god temples in Anking, devoted to the Fu and Hsien gods, for the Chinese cult, like the Grecian, is naturally connected with the state and follows its political divisions. The only difference I can find between the temples, other than the districts each god represents, is that the Fu temple is built on land given by the Huang family, who take care of the premises and get what income there is from the sale of oil, incense and candles, while the Hsien temple is in charge of a solitary Buddhist monk. It is the Fu Temple I will describe.

The whole enclosure is about 250 feet long by 100 feet wide, and faces west because it fronts on a north and south street. Two life size stone lions flank the entrance, and on the other side of the street is a large spirit wall. There is a big courtyard surrounded by buildings, with the main hall at the east end, opposite the gate. At the sides of the doorway are two rooms, a public reading room on the north and a guest hall on the south, while above the entrance, facing the court, is a stage on which theatricals were formerly given " To amuse the god ".

Wang, Kuo Wei thinks that the Chinese theater developed from the religions dances of the ancient exorcists called Wu. Other Chinese authorities place the beginnings of the Chinese drama in the later T'ang period, about 720, though perhaps the greatest, Ma Tuan Lin, who died about 1300, dates them as early as 581 (*Encyl. of Religion and Ethics*, Drama, Chinese). The Yin and Yang symbol is conspicuous in the center of the stage, and there are decorations of gilded wooden dragons.

The cloisters at the sides of the court are occupied by the ten hells of Yenlo, five on a side, with a wooden lattice before them through which one may look and be edified. These hells have often been described by foreigners, and perhaps the best account is that of Giles in " Strange Stories from a Chinese Studio ". They include the hill of knives, the mortar, the snakes, the slicing, and other tortures of the damned, with small human figures in